

GLASTONBURY FESTIVAL 1983

OFFICIAL PROGRAMME

17th: 18th: and 19th: of June 1983.
Worthy Farm, Pilton, Shepton Mallet,
Somerset.

**Music, Theatre, Films, Travel.
Children's World.
Campaign Events.
Women's Peace Alliance.
Four Pages of Events Listings.**

Price: **50p.**



FUN BOY THREE

WAITING

NEW ALBUM & CHROM CASSETTE





New Statesman

The Voice of the Left.

ON SALE AT GLASTONBURY THIS WEEKEND

65p

4th DRUIDSTONE FESTIVAL

OF THE PERFORMING ARTS
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12 hours of non-stop entertainment each day

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DIZ DIZLEY QUARTET
HAVERFORDWEST MALE
VOICE CHOIR
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ALICE THE MONGREL
CARYL THOMAS
THEATRE

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CAMPING £1.00 per tent per night

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FURTHER DETAILS CONTACT JANE BELL, BROAD HAVEN 221



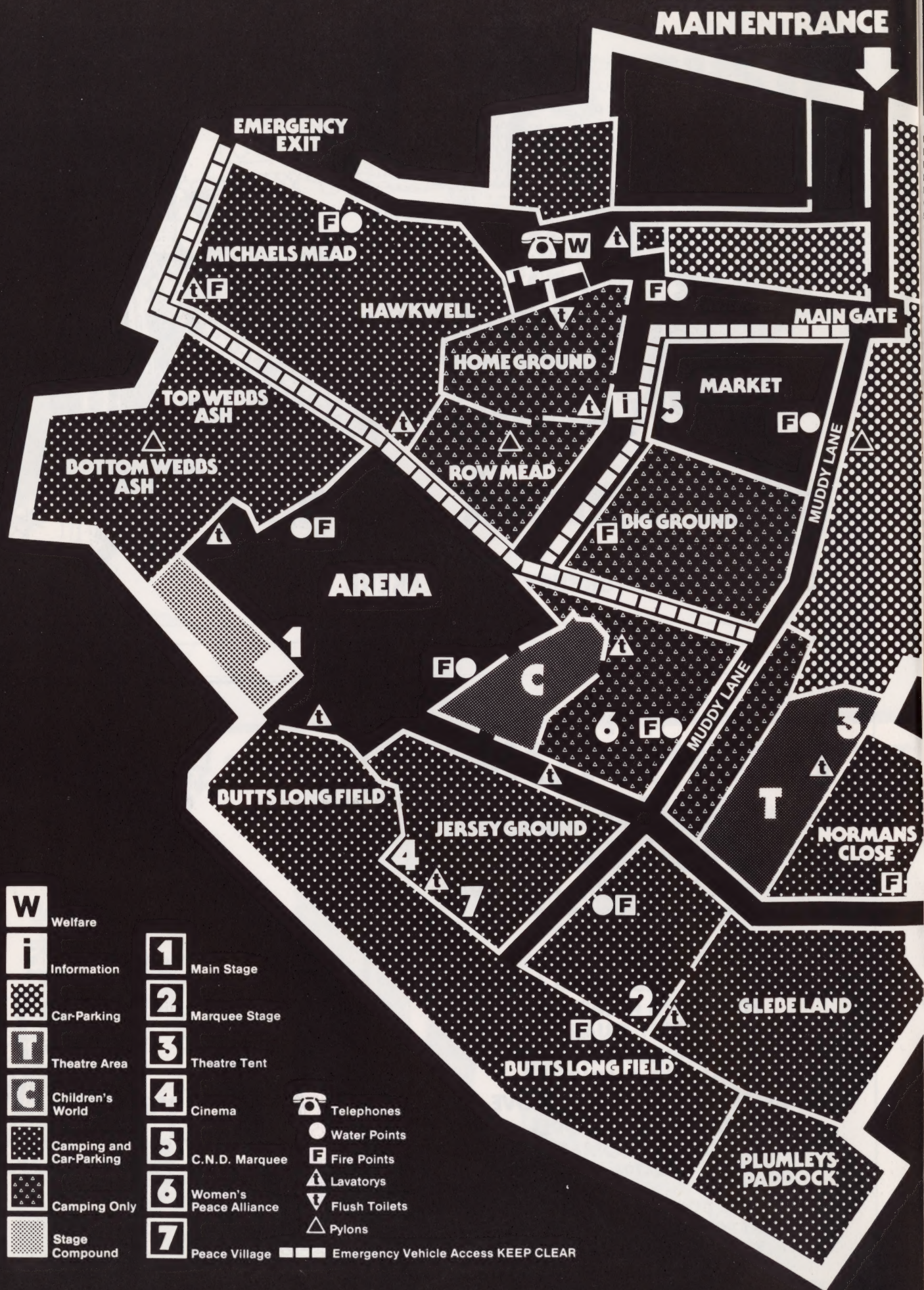
TUMI

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Information Tent: (Site Plan Ref: i)

Our friendly information staff are here to help you really enjoy the festival. Here you will find up-to-the-minute info on **Travel**, **Festival Events** and **Local Amenities** (Banks, Petrol, Chemist's Rotas, Wellington Boot Vendors etc.). The ever-popular **Message Drums** are at your disposal to help you locate lost friends and if they're still at home, why not use our postal service to let them know what they're missing! (Mail is posted from Shepton Mallet each evening.) **Open Fri. Sat. Sun. 8pm-11am** (also Thursday and Monday as necessary).

Welfare: (Site Plan Ref: W)

Almost a hundred fully trained **Doctors**, **Nurses** and **Welfare Workers** are on-hand 24 hours a day to take care of you. We are easily located in the **Wagon Shed** next to the **Farm House**, so, if it hurts... come to Welfare.

Lost Children:

Worthy Farm can be a big place when you are very young, so it can be quite easy to lose your way! All tearful tots will be cared for in our special **Lost Children's Tent** at Children's World (Site Plan Ref: C). **After 8pm each evening they will be taken to the Welfare Office** (see above).

Lost Property:

All lost property will be stored in the Welfare Office.

Just Lost:

If you need help, please contact a member of our staff or come to the Welfare Office. You can always be sure of finding a friendly face.

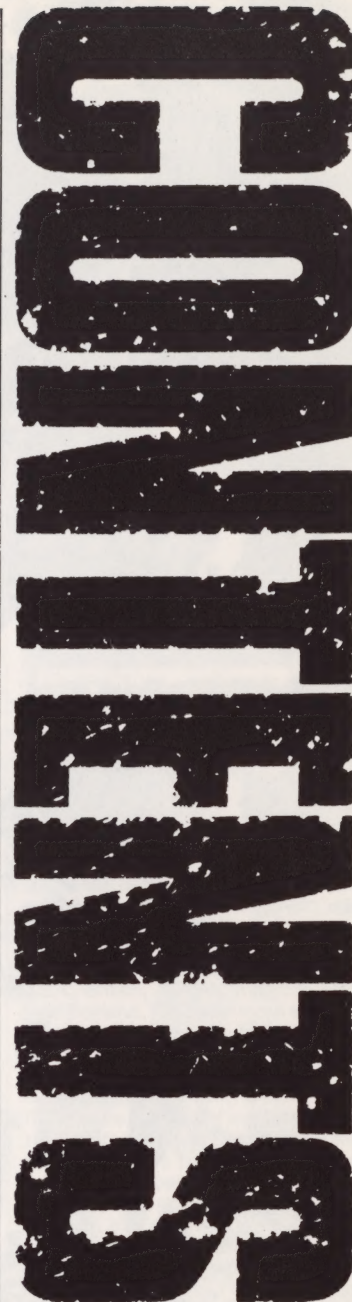
Car-Parking:

The police have found it necessary to remove **all** cars that are abandoned or parked on the access roads to the festival. **In the event of removal, the usual fees will have to be paid!** If your vehicle breaks down on an access road please contact our gate staff who will try to help you.

TRAVEL Special coach services from the festival site to Bath, Bristol, Wells and Castle Cary Railway Station are available. Full details available from the Information Tent.

As with most festivals, we have been granted a **Public Entertainment Licence** to enable us to stage this event. The **Chief Fire Officer** has kindly asked us to publish the following extracts:-

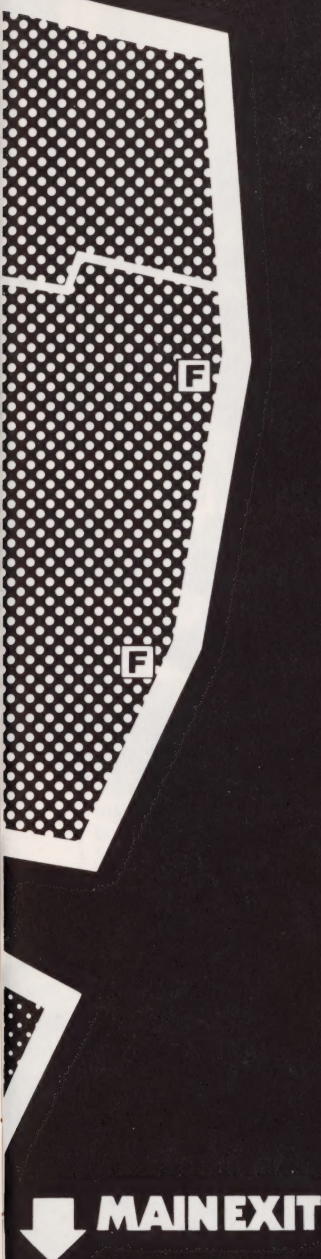
- 5:** Clear access shall be provided to allow emergency vehicles to enter the site. Access routes shall be clearly identifiable to on-coming emergency vehicles.
- 8:** To prevent fire spreading between tents, the applicant shall take all reasonable measures to ensure that there is a minimum of three metres between tents. Marquees shall be not less than 40 metres from tents and other marquees.
- 15:** The applicant shall make all reasonable attempts to prevent any vehicle parking within 10 metres of any tent.
- 16:** (a) The applicant shall make all reasonable attempts to prevent bonfires or campfires being within ten metres of any tent.
(b) Under no circumstances shall bonfires or campfires be permitted within 50 metres of a marquee.
- 17:** No structure with a height in excess of 12 feet shall be placed within an area of 50 feet on either side of the 400 kV power line.
- 18:** Notices shall be erected on site forbidding the flying of kites or balloons.



PROGRAMME

MUSIC	7
EVENTS	11
CINEMA	16
THEATRE	18
CHILDREN	19
CAMPAIGN	20
WOMEN	21

Design: John Andrews.
Photo-Setting: Sulis Typesetting.
Printing: Sebright, Bristol.



MAIN EXIT





This year we are proud to present our largest and most varied musical line-up to date! Described by the N.M.E. as "One of the strongest bills and best events ever mounted in this country", we have over forty bands performing on two stages over the next three days. Music ranges from traditional folk, to the latest chart material and on the following pages we introduce you to some of the performers. For times and locations, please turn to the listings section.

Fun Boy Three

When Neville Staples, Terry Hall and Lynval Golding left the Specials in the Summer of 1981, unbelievers suggested they were headed straight for the scrapheap. As Lynval says, "We started with nothing. We can't go any further back, we started at the very bottom. All we had was well-known faces..." Just as the Specials hit the Number One spot with their last single, **Ghost Town**, the three bowed out of the group.

The Fun Boy Three have avoided failure from the first. They soon proved that there is more to their heads than a well-known face. Their debut single, **The Lunatics Have Taken Over The Asylum**, proved that they could make pop that bites and that, already, they were remarkably skilled at deploying their resources. While they had moved away from the big-band ska and muzak styles of The Specials, The Fun Boys had lost none of the former's biting social commentary. The Fun Boy Three's first single put their philosophy of self-reliance on display. What they lacked in skill, they made up for with enthusiasm and nerve. Borrowing from a variety of musical styles, from Gregorian chants to African harmony, The Fun Boy Three set about making records with cheerful determination.

In 1982, the mood of British pop swung towards a revived interest in entertainment and the pop single. The Fun Boys defined the moment with their second release, the swingalong Jimmie Lunceford standard, **It Ain't What You Do, It's The Way That You Do It**. The three borrowed the fresh girl-trio Bananarama for the occasion. Together they suggested an amateur theatricals' sketch of The Supremes' sessions with The Temptations. The Fun Boy Three didn't pretend to be slick or professional, rather they were turning 'having a go' into a new source of pop triumph. Their debut album soon followed, a work that relied heavily on percussion and the group's mordant wit. In the summer, the three joined forces with the classically trained Nicky Holland, a former Ravishing Beauty. The fusion produced a cover version of Gershwin's classic, **Summertime**.

Coupled with the group's own **Summer of '82, Summertime** placed a telling emphasis on the song's forgotten subject—slavery. The trio might have come to incarnate the new chart group but their social awareness remained as sharp as ever.

In the Autumn the three set about recording their second album **Waiting**. In came Talking Heads leader David Byrne as producer and a selection of assisting musicians to aid the group establish their musical maturity. The three quite failed to be daunted by Byrnes reputation as an 'intellectual'. "He's a nice bloke", explains Terry. "People think he's intellectual because he comes from New York. If he came from Bolton, they wouldn't be so worried..." **Waiting** offers ten tales that draw heavily on English music-hall and other popular forms to give a hedgehogs view of life. "Dinosaurs used to rule the world", says Terry, "and the hedgehogs didn't get a look in. Nothings changed; we're three hedgehogs". These hedgehogs offer a series of bitter-sweet vignettes of life in the British asylum. From the outraged anger of **The More I See (The Less I Believe)**, a condemnation of the hatred that rules Northern Ireland, to the mocking cartoon of early marriage that is **Tunnel Of Love**. The three have never lacked an ironical outlook on that word FUN and here that irony is to the fore. These new songs show a Fun Boy Three who retain a determined grip on everyday life and who are after considerably more than a good time.

UB40

The band was formed in the Summer of 1978. The original line-up didn't include Mickey or Astro—Jimmy Lynn played keyboards, and percussion was supplied by Timi Tupe Abayomi Babayemi, a brilliant young Nigerian known to his friends as Yomi. They were the only ones who could play their instruments (most of the others had only just decided which instruments to try!), but Jimmy left shortly after the band started practising in earnest, and Yomi made only two public appearances with the band before he had to return to Nigeria.

Between August 1978 and January 1979, UB40 practised daily in the cellar below the house where Earl and Brian lived at the time. They played their first professional engagement at the 'Hare and Hounds' in Kings Heath.

In December 1979 the band signed to Graduate Records, a small independent company. They also played a lot outside Birmingham, especially in London. Chrissie Hynde saw them play at Dingwall's and The Rock Garden, and asked them to support The Pretenders on their tour of Britain. It was during that tour that the UBs' first single **King/Food for Thought** was released on February 1st, 1980. There were two more hit singles on Graduate, as well as the debut album **Signing Off**.

The contract with Graduate expired in December 1980, and the UBs formed their own record company, DEP International. They released their second album **Present Arms** and the single **Don't Slow Down/Don't Let It Pass You By** in May 1981. Later the same year, they released **One In Ten**, another bestseller, which had as its flip-side **Present Arms In Dub**—the title track of a third album, which was to join the other two in the charts during November 1981. **Present Arms In Dub** was an important step in the

realization of the UBs' original aim, to establish home-grown reggae in the British pop mainstream, and to carry dub to a wider audience.

During 1981, the band toured the U.S.A., Britain, Europe, Australia and New Zealand. 1982 saw more tours of the UK and Europe, as well as a highly eventful trip to Zimbabwe, where UB40 were surprised to discover that they're the most popular young Western act. There were two more singles during 1982: **I Won't Close my Eyes and So Here I Am**. The band also released their fourth album **UB44**, complete with its historic hologram sleeve. Towards the end of the year, DEP made a worldwide distribution and licensing agreement with Virgin Records. The first UB40 single distributed through Virgin was **I've Got Mine**, backed by **Dubmobile**. This single was released in January, and followed in February by the long-awaited 'live' album (recorded during a tour of Ireland in February 1982). Other projected releases in 1983 include a dub album, co-produced by Mikey Dread, which is planned for June, and a seventh album, scheduled for release in September. The year will end with further tours of Europe and Britain.





Tom Paxton

Born Chicago, Illinois, Oct 1937, Paxton studied at University of Oklahoma and did a stint of military service, before moving to New York in early '60s where he became one of the foremost young folksingers, along with Bob Dylan, Phil Ochs, et al. He signed with Elektra Records, and made seven records for them over a period of seven years. His first two albums, **Ramblin' Boy** and **Ain't That News** were particularly good, and showed his ability to combine biting satire (Lyndon Johnson **Told The Nation**) with songs of a tender, romantic nature (**My Lady's A Wild Flying Dove**, **The Last Thing On My Mind**), and also children's songs in the tradition of Woody Guthrie's (**We're All Going To The Zoo**).

Though his songs have been widely covered by other artists, he has never enjoyed wide commercial success himself, though he was very well received at 1969 Isle of Wight festival, where the brilliant satire **Talking Pot Luck Blues** held the audience enthralled.

Paxton's work evidences warmth, humanity and considerable wit; inevitably he will continue to be best-known through other recordings of his songs—as, for example, when John Denver covered **Whose Garden Was This?** or Judy Collins recorded **The Hostage**, his song about the Attica State prison massacre. Not a prolific composer, but on the other hand he does set himself exacting standards.



Alexei Sayle

In 1979 The Comedy Store—a club platform for aspiring young comedians—opened in London's Soho. Alexei Sayle applied to perform and was promptly appointed compere of the show: his quick-fire tongue and aggressive bulk were quintessential elements of the job.

From The Comedy Store Sayle moved to The Comic Strip, a kind of revue show featuring many of Britain's brightest young comedians. Alexei was again compere. The Comic Strip was based in the unlikely setting of Raymond's Revue Bar. For a year, from October 1980, Sayle performed every week at The Comic Strip, establishing a reputation as one of Britain's most incisive comedians. That reputation led to the invitation to appear in The Secret Policeman's Other Ball,

four shows that were to be translated into a hit album and a massively successful movie.

Sayle, of course, was also featured on the Comic Strip album. The Comic Strip—with Alexei in his compere role—toured Britain following the album's release, bringing him to a nationwide audience for the first time. In addition, Sayle found himself much in demand at rock gigs appearing with such artists as Ultravox, Pete Townsend, Madness, and The Police. Sayle also proved his versatility with "Alexei Sayle—Community Detective"—in **Alexei Sayle & The Fish People** a comedy series he devised, wrote and performed for London's Capital Radio, and from the start of last year, of course, Alexei's talents have received a national audience via his appearances on television. Alexei's first album **CAK!** was released in October 1982.

20th CENTURY FRICKS

91, Lower Redland Rd
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Bristol BS6 6SW

Apocalypse Now!

HOURS

SUN	2pm-11pm
MON	4pm ..
TUE	
WED	
THU	
FRI	.. 11:45pm
SAT	12pm ..

TAKE-AWAY MOVIES FOR THE POST NUCLEAR AGE!



The Chieftains

Emanating from Sean O'Riada's folk orchestra, Ceoltesiri Chaulann, The Chieftains were originally formed in the late '50s with the intention of preserving the purity of Celtic music. Despite the fact that they were operating on a semi-professional basis, their early recordings and live performances soon built them an impeccable reputation in Ireland as the main custodians of the national folk heritage.

By the time of their fourth album (**The Chieftains 4!**) they had moved beyond mere creative interpretation

and gone into composition, while still remaining within the framework of traditional Irish music.

Although they are enthusiastically appreciated by rock audiences throughout the world, The Chieftains have never adapted their ethnic style to meet commercial demands. In addition to their recording commitments and concert appearances, the band have also been involved in more diverse areas of entertainment, notably, the composition of musical scores for the National Theatre's (U.K.) production of "Playboy Of The Western World", and Joseph Strick's film, "Portrait Of The Artist As A Young Man".

Moving Hearts

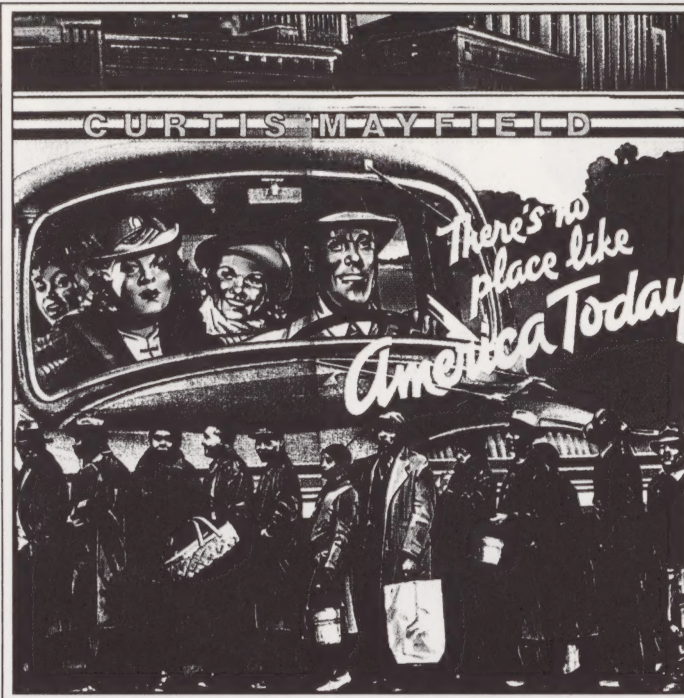
Since signing to Warner Brothers in 1981, seven man Irish band Moving Hearts have swiftly set claim to their share of the public by making an album which arrived in the Irish charts at Number One. **Moving Hearts**, their debut album, is the tangible evidence of the appeal of the band's songs which had already been drawing in large audiences. During their first tour of Ireland, Moving Hearts played to more than 70,000 people. The album contains songs with traditional instruments married to new; pipes and bodhran playing alongside sax and synthesiser. Moving Hearts resist the description "folk rock", and lyrically deny the tag by writing songs which include topical political comment. Individually, the band members have been described as playing jazz, folk, rock and traditional Irish music. They were all well known from other top Irish bands. They are adamant that their music should not be seen in the light of folk-rock bands which have gone before. Christy Moore laughingly insists that the band even plays "Tipperary ska". They have been described as "pushing back the frontiers of modern music", and although not all the writers in Ireland agree with the band's lyrical comment, they were agreed that the album **Moving Hearts** was a significant marker in Irish music. The album was produced by Donal Lunny, and it was recorded at Keystone Studios and Windmill Lane Studios in Dublin. It features original songs written by the band, and also a new version of Jackson Browne's **Before The Deluge**.



The Enid

This year saw The Enid's return to live work after an absence of nearly two years. Since their formation in 1973 The Enid have recorded seven albums and a number of singles. Though there have been many different musicians associated with the band The Enid have only ever been three. In 1980, one of these three, Francis Lickerish, left the group to go and live in Ireland with his family. He was terrified of the prospect of a nuclear war and his pre-occupation with this fear prevented him from continuing his contribution to the band. Stephen Stewart and Robert John Godfrey are now the nucleus of the band. They have always tended to shun publicity and the media and have never pandered to fashionable trends. Nothing whatever is known about their private lives. Both they and their music constitute one of the most enigmatic bands which this country has ever produced.

The Enid are the first major rock band to take on tour with them a purely mail order album. This album is called **Something Wicked This Way Comes**. It is perhaps the most controversial album the band have ever recorded. The subject of the album is a god's eye view of nuclear war. It is not in any way political but tries, in poetic terms to unmask the cold logic of the political justification of these wicked instruments of war. This album will never be available in a shop anywhere in the world.



Incantation

Before Incantation was formed, each of the classically trained musicians were working with The Ballet Rambert. Their involvement with South American music began when The Ballet Rambert decided to put on a ballet entitled "Ghost Dances". It was based on the dictatorial and often deadly regimes in South America and they needed some traditional folk music to complement it. One of the first problems encountered by the band was where to get hold of the authentic instruments. They eventually discovered a small shop in Paris run by an ex-Bolivian who supplied them with the necessary Charango (armadillo-shell guitar), Bombo (large goatskin-covered drum), Quenas (bone flutes) and Sikus (reed panpipes).

After immersing themselves in all the South American music they could find and experimenting with the instruments, they began playing the music accompanying "Ghost Dances". The reaction to the music was so strong that they decided to sell cassettes after the shows and at the end of 12 months they had sold over 6,000! At this point Beggars Banquet stepped in and with the belief that the music deserved to be heard by a wider audience recorded an LP **Cacharpaya**. A new single entitled **Sikuriadas** was released on February 21st.

Curtis Mayfield

Born Chicago June 1942, Mayfield was the creative force behind The Impressions.

When he left to go solo in 1970, he had already set up his own record label, Curtom (now a flourishing independent company) and was beginning to broaden his horizons in fields of songwriting and production; but he could hardly have expected his solo career to take off in quite the way it did. His first solo album, **Curtis**, was one of the most successful of 1970, providing **Move On Up**, which in August, 1971 became his only British chart entry to date.

His next two albums, the double **Curtis—Live and Roots** helped consolidate his reputation; his vocals were soft but compelling, his songs often superb, his understanding of production techniques faultless; he was the perfect choice to provide the score for "Superfly", and in doing so he not only provided himself with the bestselling record of his career, but also ensured that a rather mediocre film would be remembered long after its natural lifespan was exhausted.

Superfly was superbly conceived—it worked both as a sound-track for the film, and as an album in its own right, as the very best of orchestral soul music. It went platinum in 1972, being one of the year's top albums, and provided two gold singles—**Freddie's Dead**, and **Superfly** itself. The momentum Mayfield built up was such that his next offering, **Back To The World**, went gold virtually as soon as it was released.

Curtis In Chicago (a recorded television show, which featured guest appearances by old friends Jerry Butler and Gene Chandler), **Sweet Exorcist** and **Got To Find A Way** followed in rapid succession; and together with two more soundtracks which he wrote and produced—**Claudine**, for Gladys Knight and the Pips, and **Let's Do It Again**, for The Staple Singers, showed that he was in danger of over-extending himself.

Then in 1975 he released **There's No Place Like America Today**, which confirmed him as one of the great songwriters. Few people are able to analyse contemporary ills of society in quite the perceptive way that Mayfield achieves.



Black Roots

From St Pauls in Bristol, Black Roots are a seven-piece band who have developed a Roots Rock Reggae rhythm from the Jamaican tradition to produce an unquestionably original sound. They have released two singles on their own independent label, Nubian Records, and made a number of radio and TV appearances. Vocal harmonies

are very much to the fore of their music, and the desire for racial harmony as expressed through the black experience is a key theme of their songs.

Black Roots have a growing nationwide following and have been described by Black Echoes music magazine as "the next great hope for reggae in this country". Their sinewy rhythms and sensuous melodies make for irresistible dance music.

Marillion

A fan speaks out . . .

The Marillion fans are beginning to fight back at last! For too long now there's been this brainless campaign to convince the public that no-one who knows anything about music can possibly like Marillion. At the risk of being coarse, you are all talking out of that place where the sun doesn't shine, and what you are saying deserves to be wrapped up in Andrex and flushed away.

We went to three concerts on the current tour: Portsmouth which was amazing; Bournemouth which, despite the fact that most of the group were ill or tired, Mark Kelly's wife was in labour and it wasn't exactly a sell-out, was so intimate that there was none of the "we're famous and we don't go near the fans" that seems to be prevalent nowadays; and the last night at Hammersmith Odeon which beat them all. You'd have had to have been deaf, dumb, blind and a music critic not to have enjoyed it.

Marillion are a breath of fresh air, but they're also taking us back to a time when we listened to the lyrics and heard intricate melodies. They take time to talk to their fans after a show, and they aren't afraid to admit their musical influences. Let's face it, no-one is so original that they've not been influenced by any sort of music at all.

There's a silly man who wrote a review of the Portsmouth gig for my local paper. He says that he "and other eminent critics" (pahl) think that Marillion have been products of a music market hype. Thank you Lynden, whoever you are, for the remark that Marillion got where they are through live performances and not with the aid of the music business.

I'd also like to dispel the popular myth that all Marillion fans are 18-year-old males with long hair, leathers

and denim jackets who never saw Genesis in their heyday. There are just as many females over 20 who are fashion-conscious (what does Lynden Thingy wear—lame jump-suits?) and not only saw Genesis, or Yes or Pink Floyd, and who also have the wit and imagination to appreciate Marillion as well as, and not instead of.

The only thing wrong with Marillion is that they didn't actually come to Southampton, so we had to spend a rather large amount of money on travelling. Did you know there's nowhere but the floor to sit on in Waterloo Station at 2am in the morning?

Ceri Walker: Southampton



Aswad

Few British bands have strived so diligently and over so long a period of time to portray upon a canvas of great music just what it means to be young and black in Babylon. Aswad's very first single, 'Back to Africa' in 1976, itemised the source of their music and even within that tentative, crisp rock steady format there was a seed that no amount of cultural aridity could starve. Aswad is the Arabic word for black. The group's beginnings trace back to a rehearsal room behind the now defunct Venture Records in north west London.

The original membership comprised of Brinsley 'Dan' Forde, Donald Benjamin, Angus 'Drummie' Zeb, Courtney Hemmings and Ras George Levi. As one of the youngest and most militant road bands of the mid-Seventies, Aswad quickly

established a reputation for long exhausting shows, notable for Drummie's off-beat, rim-shot style and their chilling, chant like harmonies. Aswad's records and frequency benefits for such cause celebres as Rock Against Racism and C.N.D. (this is their THIRD appearance at Glastonbury!), have equipped them with the support commensurate which their status as a premier division roots band deserves.

The summer of 1982 was marked by Aswad's best collection of songs to date. **Not Satisfied** sums up in eleven songs what Aswad believe is wrong, in Bob Marley's words, with the life we're living. Their single, **Girl's Got To Know** and another track, **You're Recipe** both feature Drummie's vocals. Plus there's an acoustic extension of their seminal Rasta paen **African Children**.



STOP PRESS

Jimmy Cliff has now been cancelled and is replaced by newcomers **Hunters and Collectors** on Sunday. Bath's most endearing bluesman, **Kevin Brown** appears on Saturday as does **Dave Wakelin** and **The Beat** (well, most of 'em anyway). Reggae star **Denis Brown** brings his unique roots style to the stage on Friday afternoon. Check with main stage announcements for any further changes (there's bound to be a few). At Glastonbury, even confusion is fun!



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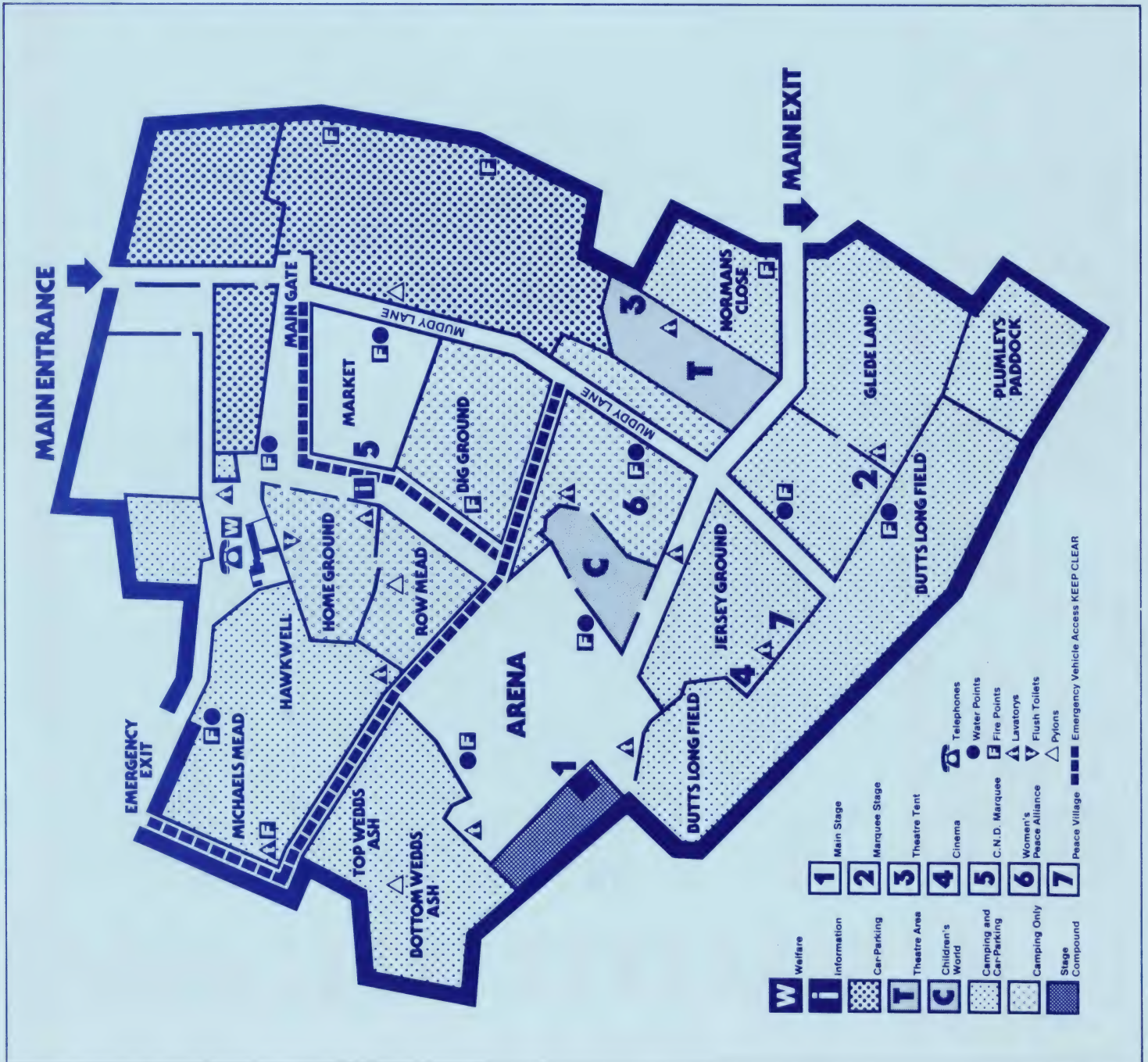
Please make cheques/P.O.s payable to **DO-DAH RECORDS** and state Cassette or L.P. Tel: Bath (0225) 319200 for details.

* See Kevin live on the Main Stage.

FOUR PAGE PULL-OUT

Use this handy Pull-Out Guide to get the most from this year's festival.

Can't find your friends? Are you screaming for that sack of dried prunes in their van? Then don't despair! Why not indicate your position on this site plan and write your message in the space above. There are plenty of message boards around the site for you to use. Good luck



EVENTS: FRIDAY 17th

All information in these listings is correct at the time of going to press but may be subject to slight variation. Out-door events especially, are entirely dependent on the weather, so please check with the relevant notice board.

TIME MUSIC1

Main Stage: Site Plan Ref: 1

11AM ▽

12AM ▽

■ Black Roots

● Skin the Peeler

2PM ▽

■ Jean-Philippe Rykiel

● Wellington Cmyth

3PM ▽

■ Dan Plesh (S)

● Urban Mix

4PM ▽

■ Denis Brown

● Fat Tuesday

5PM ▽

■ Dr. John

● Spartacus R.

6PM ▽

7PM ▽

■ Marillion

● Johnny Coppin

8PM ▽

9PM ▽

■ Melanie

● Arizona Smoke Review

10PM ▽

11PM ▽

Comperes: Johnnie Walker

Ceilidh with: The Extra Hot
Mango Chutney Band

12PM ▽

Comperes: Pavel Douglas

1AM ▽

2AM ▽

3AM ▽

MUSIC2

Marquee Stage: Site Plan Ref: 2

THEATRE1

Theatre Tent: Site Plan Ref: 3

THEATRE2

Theatre Area: Site Plan Ref: T

CHILDREN

Children's World: Site Plan Ref: C

■ Circles

■ Original Mixture

■ Skulduggery

■ Gukas Revolutionary Tendency:
Sir George & the Jabberwock

■ Sandy's Bouncing Bunny Show

■ Best Wishes Puppets

■ Natural Magic

■ Theatre of Rainbows

■ Unicorn Theatre

Times Indicated are Approximate

CINEMA

Cinema Tent: Site Plan Ref: 4

● Eight Minutes to Midnight

● Atomic Cafe

● The Walk

● Zardoz

● Peace Women

● Great Rock'n'Roll Swindle

(S) Indicates Speaker

Times Indicated are Approximate

Times Indicated are Approximate

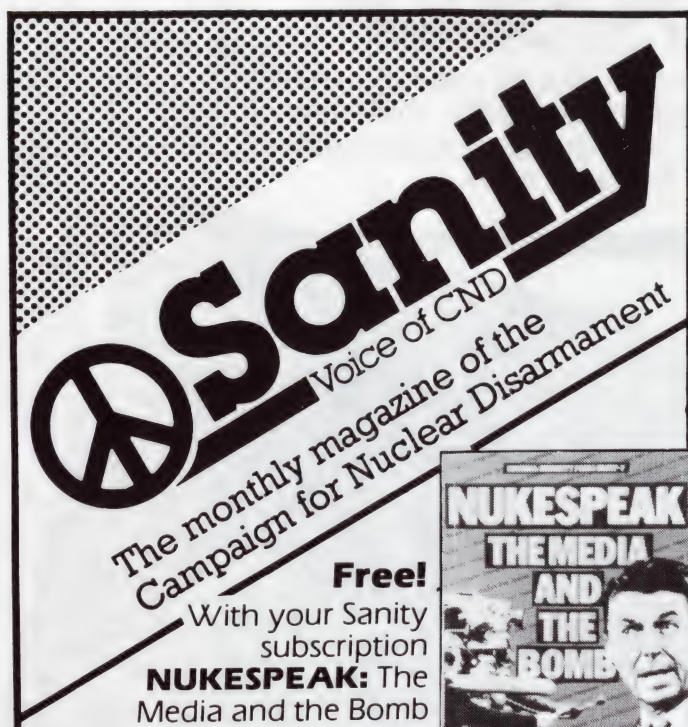
Sanity

Voice of CND

Sanity believes the British people should renounce all nuclear, chemical and biological weapons and their bases here, and cooperate with peace movements everywhere to end the arms race.



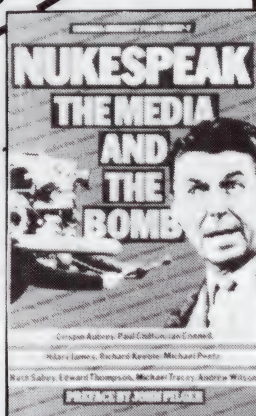
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The Facts About Nuclear War by Paul Rogers, Malcolm Dando, and Peter Van Den Dungen.
An examination of all the issues in terms that are clear and factual. A very useful book. Arrow, 1981 £1.75

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Guide to Nuclear Weapons 1982-83

by Paul Rogers
Detailed information about the world's stockpile of nuclear weapons. Bradford University School of Peace Studies/Housmans, 1982 £1.50

'To understand the problem is half the battle'.



Choice G

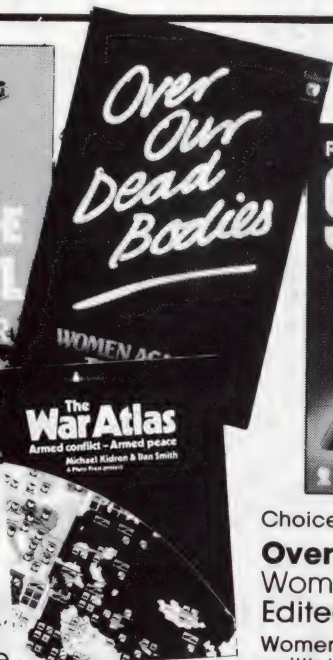
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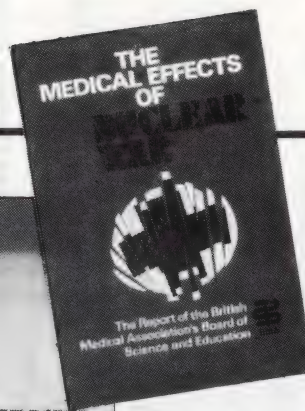
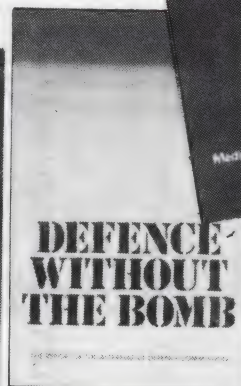
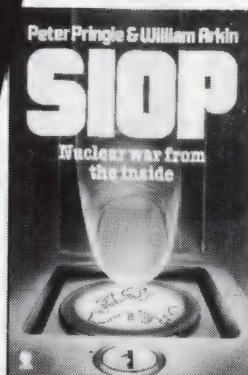
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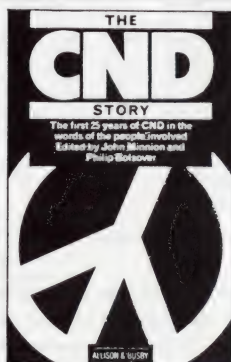
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EVENTS: SATURDAY 18th

All information in these listings is correct at the time of going to press but may be subject to slight variation. Out-door events especially, are entirely dependent on the weather, so please check with the relevant notice board.

TIME MUSIC1 MUSIC2 THEATRE1 THEATRE2 CHILDREN

	Main Stage: Site Plan Ref: 1	Marquee Stage: Site Plan Ref: 2	Theatre Tent: Site Plan Ref: 3	Theatre Area: Site Plan Ref: T	Children's World: Site Plan Ref: C
11AM ▽					■ Natural Magic
12AM ▽	■ The Farm Band ■ Bruce Kent (S)		■ Skullduggery ■ M.A.N.A.		■ Theatre of Rainbows
1PM ▽	■ Tom Paxton	● Blakes Three	■ Nomads and Fools ■ Tim Bat	● Brides Against the Bomb ● John Perkins and Jhalib	■ Best Wishes Puppets
2PM ▽	■ The Enid	● Karma-Ca-Niks	■ Mr. Spratt's ■ Ian Hinchliffe	● Exeter CND	■ Sandy's Bouncing Bunnies
3PM ▽	■ A Certain Ratio	● Fearless Girls	■ Zippo and Company ■ Captain J. J. Waller	● M.A.N.A. ● Tom Davis	■ Unicorn Theatre
4PM ▽	■ Moving Hearts	● Parole Bros.	■ The Greatest Show on Legs	● Pandu Reds	■ Original Mixture
5PM ▽			■ Paul Davies ■ John Perkins and Jhalib ■ Podorovsky ■ Terry McDonald ■ Ronnie Golden ■ The Dial Tones ■ The Amazing Mendizies ■ Ekome Arts	● The Raging ID ● Edgar Allen Poet ● Continuum, ● The Rubbish Band ● Riff Raff Poets	■ Circles ■ Skullduggery
6PM ▽	■ Rebecca Johnson (S) ■ The Beat	● Freeway U.K.			Times Indicated are Approximate
7PM ▽					CINEMA
8PM ▽					Cinema Tent: Site Plan Ref: 4
9PM ▽	■ Aswad	● Nancy Boys			● C.N.D. Shorts
10PM ▽					● The Blues Brothers
11PM ▽	■ UB40	● John Mizarolli			
12PM ▽			■ The Flying Pickets	● Ian Hinchliffe ● Rainbow Chasers ● Henley Peace Players	● The Walk
1AM ▽	Comperes: Johnnie Walker Guest Comperes: Alexei Sayle Watch out for: Kevin Brown	Ceilidh with: Arran Pilot Comperes: Pavel Douglas	■ Sensible Footwear ■ Attic Theatre		● History of the World Pt. One ● Peace Women ● Up in Smoke
2AM ▽					
3AM ▽					

(S) Indicates Speaker Times Indicated are Approximate

EVENTS: SUNDAY 19th

All information in these listings is correct at the time of going to press but may be subject to slight variation. Out-door events especially, are entirely dependent on the weather, so please check with the relevant notice board.

TIME MUSIC1 MUSIC2 THEATRE1 THEATRE2 CHILDREN

	Main Stage: Site Plan Ref: 1	Marquee Stage: Site Plan Ref: 2	Theatre Tent: Site Plan Ref: 3	Theatre Area: Site Plan Ref: T	Children's World: Site Plan Ref: C
11AM ▼					Unicorn Theatre: Wild Animal Song
12AM ▼	Joan Ruddock (S)				Skulduggery
1PM ▼	Hunters and Collectors	Industrial North	- Paul Davies - Professor Panick	- Ian Hinchliffe - Nomads and Fools	Circles
2PM ▼		Cool Running	- Bob and Bob Jobbins - The Amazing Mendizies	Musicians Against Nuclear Arms	Original Mixture
3PM ▼	Incantation		Zippo and Company	Jamie Burns McGruther	Sandy's Bouncing Bunny show plus Natural Magic
4PM ▼		Juan Foote'n the Grave	- Tim Bat - Paul Davies	Four Minute Wonder	Blooming Arts
5PM ▼	The Chieftains	Alice the Mongrel	Ekome Arts	John Perkins and Jhalib	Best Wishes Puppets
6PM ▼					
7PM ▼	Fun Boy Three	5 Guys Named Mo	- Podorovsky - Terry McDonald - Ronnie Golden	Tom Davis	Theatre of Rainbows
8PM ▼			The Dial Tones	Pandu Reds	Gurkas Revolutionary Tendency
9PM ▼	Curtis Mayfield	Johnny G.	- Mr. Spratt's - The Greatest Show on Legs	The Raging ID	Times Indicated are Approximate
10PM ▼			Seething Wells	- Edgar Allen Poet - Continuum	Cinema Tent: Site Plan Ref: 4 The War Game
11PM ▼	King Sunny Ade	Impossible Dreamers	The Higher Rockers	Henley Peace Players	Vanishing Point
12PM ▼					- The Walk - Silent Running
1AM ▼	Comperes: Johnnie Walker Guest Comperes: Alexis Korner	Celidh with: Surprise Guests! Comperes: Pavel Douglas	- Peter and Tom - Sensible Footwear		
2AM ▼			Nomads and Fools		- Peace Women - Tess
3AM ▼			Attila the Stockbroker		

(S) Indicates Speaker Times Indicated are Approximate

CINEMA

Dr John

Born Malcolm John ("Mac") Rebennack in New Orleans 1941. His mother a professional model, the baby Dr John himself once appeared in soap company ads. A stronger influence was his father, who owned a record store.

As a teenager he hung out around new Orleans recording studios, befriending and learning from likes of local legends Professor Longhair, Huey Piano Smith, and Walter Nelson and Roy Montrell of Fats Domino's band.

By 1956, on strength of this unique grounding, Rebennack had graduated as far as backing Longhair, Frankie Ford (of **Sea Cruise** fame), Joe Tex, Leonard, James, and in the following year he made his own (though unreleased) instrumental album.

The mid-'60s found him working as a sessionman in Los Angeles (for the likes of Phil Spector, Sam Cooke, Sonny & Cher), and, through his growing interest in voodoo, gradually metamorphosing into Dr John The Night Tripper (latter part of name is said to be answer to Beatles' **Day Tripper**).

First-released Dr John album, **Gris Gris** (1968), in fact comprised a number of songs written during pre-Los Angeles period, as did the second set **Babylon** the following year. Both were startlingly original recordings, combining traditional Creole chants and New Orleans influences with trimmings of emergent psychedelia.

Like The Band before him, Dr John's reputation spread at first largely by word of mouth, his name constantly appearing in interviews with major rock celebrities. Two of these, Mick Jagger and Eric Clapton, later appeared on his 1971 **Sun, Moon And Herbs** album, by which time Dr John was firmly established as cult attraction, appearing onstage in garish beaded robes and feathered head-dress with similarly-attired carnival-type retinue of dancing girls and musicians.

Voodoo-orientation was continued on 1972 **Gumbo** set, though following year's **In The Right Place** marked shift of emphasis towards more conventional rock paths, becoming one of Dr John's biggest sellers. From that album, the stand-out cut **Right Time Wrong Place** made the U.S. single charts.

Possibly a little too esoteric for commercial ears, the Doctor remains, nonetheless, an important and influential figure in US rock.



King Sunny Ade

In Nigeria they call him 'Chairman' Sunny Ade. The prefix succinctly reflects Ade's role in JuJu Music, the prime popular music of the Yoruba people. If JuJu Music is BIG in Nigeria, then Sunny Ade is undoubtedly the biggest. Even a casual look at the Nigerian charts over the last year will reveal a constant stream of number one hits for Sunny Ade. Indeed, it's unknown for a Sunny Ade album to sell less than 200,000 copies; and the man has released some 40 albums during the past decade.

JuJu Music is rooted in the complex call-and-response between the talking drums and the singers. Although the music has been around since the Twenties, contemporary JuJu Music really took shape with the introduction of Western instruments in the Fifties. Electric guitars, for instance, are now central. To Western ears the electric guitar is the dominant sound, its tunings and its harmonies lending a unique distinction. Other components include steel guitars and, more recently, synthesizers (which make an extraordinary blend with the traditional talking drums).

Sunny Ade, with his band The African Beats, has pioneered many of

the innovations in JuJu Music, constantly embarking on new ideas and using the full resources of the modern recording studio. The African Beats, for example, was the first band to use Hawaiian guitar, synthesiser and now, on this new album, even reggae-style Dub effects.

Now in his mid-Thirties, Sunny Ade has been an undisputed star of JuJu Music for the past decade (he is, literally, King Sunny Ade, from the royal family of Ondo). In addition to his 20-strong band, Ade is also boss of his own record label, Sunny Alade Records, and has his own JuJu Music nightclub, the Ariya, in Lagos (where The African Beats' four-hour sets have absolutely no mercy on the dancing audience. The prime style of appreciation, incidentally, is for the audience to pin money on the artists as they play).

Sunny Ade's new album, his debut for Island Records' African Series, is called simply **JuJu Music**. It was recorded in Lome, the capital of the West African state of Togo, and mixed in London. The tunes featured on **JuJu Music** are established favourites from Ade's bulging repertoire, perhaps the best introduction that can be made to the Chairman's music.

"JuJu Music is essentially party music... the fans out there want to dance and the rhythm is basically simple and, once you hook it up, it flows endlessly," says Ade. "It really is a very rich music."

Jean-Philippe Rykiel

Virtually unknown outside of a small quasi-mystical following in his native France, Rykiel's synthesizer doodlings are reminiscent of the post-psychedelic "brain-rock" pioneered in Europe during the early seventies. Lacking both the high-tech arrogance of Tangerine Dream and the 'Jet-Set' glamour of Jean Michel Jarre, Rykiel's music manages to convey a good deal of human warmth and charm, and is a must for all Glastonbury "traditionalists".

This is his third appearance at Worthy Farm where he has performed with former Gong loonies Tim Blake and Didier Malherbe (1981 and 1982 respectively). Here also, he holds the somewhat dubious distinction of having had his name mis-spelt in our publicity for the past three years! We've got it right at last.

Melanie

Born Melanie Safka, New York, Feb 3, 1947, daughter of a one-time jazz singer. Though Melanie sang in East Coast bars, she initially courted ambitions to be an actress and attended drama school.

With her evident sincerity, humanity and total lack of conceit, she began to attract a following, and with her album, **Candles In The Rain**—which went gold—she was accepted as the darling of the contemporary peace 'n' love movement, the champion of the spiritually undernourished.

She still retains a large, but minority cult following, though it would seem that her historical moment has passed.



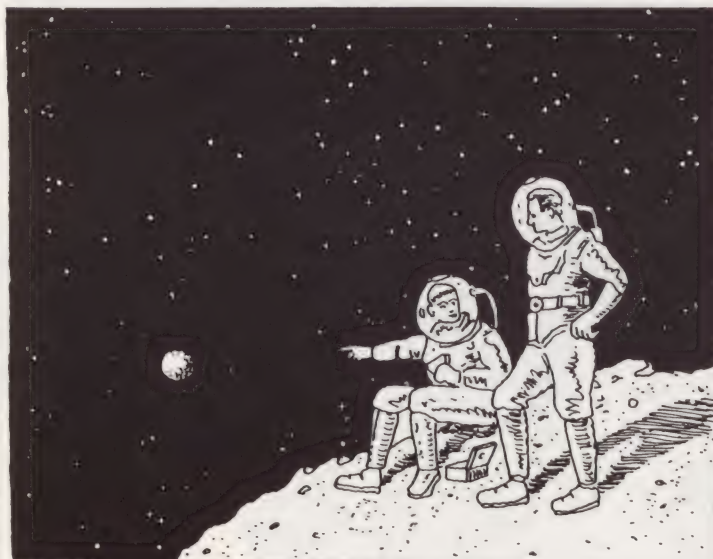
Marquee Stage

Twenty one acts over three days, seven bands a day, from noon until midnight. When the amplified music has to stop, the ceilidh takes over. Hosted by **The Extra Hot Mango Chutney Band** on Friday, **Arran Pilot** on Saturday, and a combined orchestra on Sunday, dancing and singing carries on until the steam runs out. There is a bar in the Marquee, so you can enjoy a drink while appreciating the wide range of music being presented.

The afternoon feature the best of not-so-well-known bands from Norwich to Hereford. **Blake's Three** provide excellent Rag-time while **Skin the Peeler** bring Irish music into the Twentieth Century. **Urban Mix** bring a lively Birmingham sound and **Industrial North** show us their bite. R & B from **Fat Tuesday**, Jellyroll with the **Parole Bros**. The **Karma-Ca-Niks** will creep up on you and fix your **Cool Running**, who will reggae their way into your **Wellington Cmyth**. The **Fearless Girls** are certainly not afraid of having **Juan Foot 'n' the Grave**, and **Alice the Mongrel** will be marking out new territory.

The evenings feature more well known bands and solo performers. **Johnny Coppin**, of festival fame, and **Arizona Smoke Review**, hot from Europe. The Inventor of G-Beat, **Johnny G**, raves on while **Freeway U.K.** stun us with their youth and vitality. **Spartacus R.** brings us a taste of Africa via S.W.2, **John Mizarolli** recreates the big Rock and Roll sound, and the **Nancy Boys** insist on having a good time. **Five Guys Named Mo** swing us into early evening and the **Impossible Dreamers** treat us to an explosion of vigour.

Pavel Douglas comperes from 6.00 p.m. and shows us that you may have met yourselves without recognising that they are all one and the same man! Musicians Against Nuclear Arms Cindy Stratton and friends, Pete Zero, Carole Ann Moore, Pandured, and Michael Law all provide excellent entertainment between the bands. So, a wide variety of music from noon until the small hours, have a good time and see you there.



"I APPEAR TO HAVE LEFT YOUR SANDWICHES BACK ON ALPHA IV, OLD MAN" HISSED BLAKE

Filmore. 'U' 10.00 p.m.

A musical documentary inspired by the closing of the rock music-hall, once a symbol of San Francisco's flower-power and Mecca of hippiedom. The celebration of the end of an era, featuring many musical greats, such as Santana, The Grateful Dead, the Jefferson Airplane, and many more.

Outland. 'AA' 12.00 p.m.

**Sean Connery:
Frances Sternhagen:
Kirk Markham:**

On 10, Third Moon of Jupiter, records have been broken in titanium production. Records were also broken in suicides and psychotic attacks. Then Marshal O'Neil of the Federal Security Service makes a dramatic discovery, a company operated drug racket boosts work output for 11 months and then turns the miners permanently insane.

Atomic Cafe. '15'

"THE ATOMIC CAFE" is a blasting funny expose of 50's pro-Bomb propaganda that inevitably leaves a sobering fallout. Absurd 'Duck and Cover' drills from 'public information' films are brilliantly juxtaposed alongside classified military film of test explosions, revealing the monstrous duck and cover-up that's been going on in government departments since the atom-mad Macarthy era.

Official Pathe newsreels present an inept monochrome whitewashing of the real issues. The naivety astounds and approaches surrealism as an array of po-faced, all-American PR Men preach on about the commie-bashing values of the Bomb. The red peril may be a

**THURS
18th**

**An American
Werewolf in
London. 'X' 2.00 a.m.**

**David Naughton:
Jenny Agutter:**

One night, two young Americans are wandering on a lonely moor, when they are attacked by a werewolf. Jack gets ripped to pieces. David wakes up weeks later in a London hospital when he learns the truth from his dead friend who visits him there.

cruder justification than balanced deterrence, but the speeches carry a familiar woolly irony into the 80's.

It's hilarious to see how further ignorance was fed to assumed public ignorance—like the State Dept. official who beams "Never have so many known so little about so important an issue", and then proceeds to instruct schoolkids in how to cook a TV dinner in a nuclear bunker. The propaganda is cunningly adapted to consumerism, taking the line of I-don't-care-if-my-lettuce-is-contaminated-as-long-as-it's-crisp. One of these government two-reelers even contains a commercial break! The Russians are coming, but first a word from our sponsor. Directors Kevin Rafferty and Jayne Loader spent five years cutting this subversive montage from hundreds of off-the-peg nuclear newsreels. The soundtrack has a delightful wit, rescuing from obscurity such jukebox gems as "Atom Bomb Baby" and "Jesus Hits Like An A-Bomb". The overall effect is chilling, funny and wickedly entertaining. At The Atomic Cafe it's fission chips with everything.

Up in Smoke. 'X'

In a series of bizarre, slapstick misadventures two way-out citizens of Los Angeles become involved with hitch-hikers, drugs, folksy Mexicans, police in laundry vans, nuns and the world of rock 'n' roll.

Silent Running.

It is the year 2000 on a polluted Earth. The only surviving plants and animals are in huge greenhouses orbiting in space. Ground control order their destruction because they require the space ships for other purposes. However, one astronaut is determined to save them.

**Vanishing
Point. 'AA'**

This is the story of a 'loner', Kowalski, who delivers cars from Denver to California. His sense of freedom comes from limitless speed, and he is forced to out-run and outmanoeuvre the highway patrols of several states. The film contains one of the Classic car chases of cinema history.

**The Blues
Brothers. 'AA'**

When Jake and Elwood visit the orphanage where they were brought up they learn it is to be closed due to lack of money. When their offer of stolen money is refused, they decide to earn it honestly by reviving their old rhythm and blues band. This is our second film directed by John Landis.

**The Great Rock
'n' Roll Swindle.**

The Sex Pistols:

The Group's meteoric rise and fall is told in this film, which includes a wild cascade of songs, fantasy sequences, cartoons, concert footage and documentary episodes.



Tess. 'A'

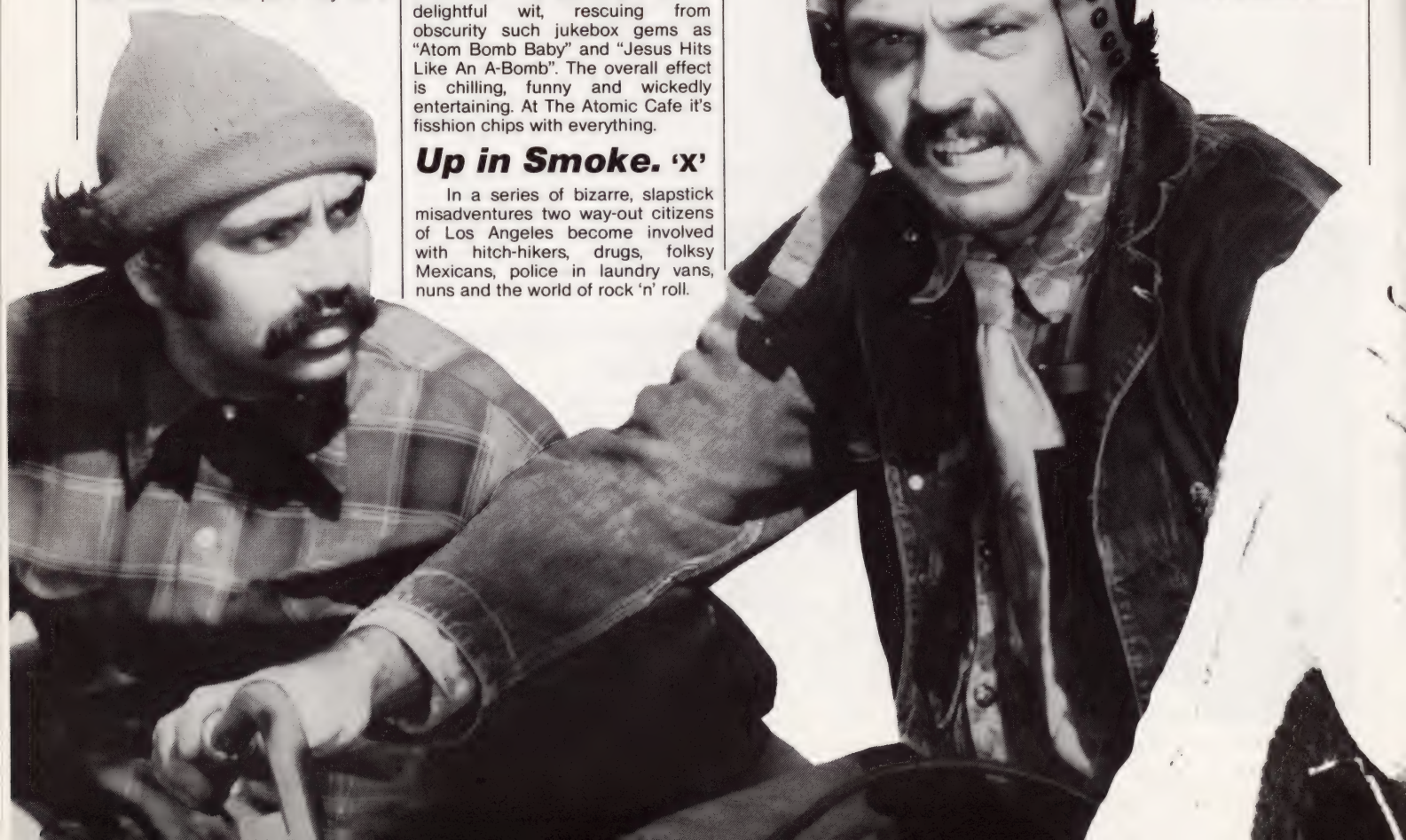
Thomas Hardy's moving story brilliantly brought to the screen with superb photography and scintillating sound. Natassia Kinski's portrayal of the unlucky and ill-fated Tess gives a performance of surpassing beauty which will be remembered for many years. Directed by Roman Polanski.

**The History of
the World Part 1.**

A wildly irreverent saga of man's involvement from the dawn of creation and the Stone Age through Nero's Rome, the Spanish Inquisition and the French Revolution.

Zardoz. 'X'

The film is set in the post-cataclysmic world of 2293 A.D. The Eternals are concerned with the growing internal decay of their Brave New World. A compelling vision of the possible future.



The Walk

Beautifully made by Hilary Harris, this film of the walk from San Francisco to Moscow to protest against nuclear weapons is more an impression than a day-to-day record, capturing the changing moods of the marchers as they pass through confidence to despair, and finally to a kind of hope. "The Walk seems to me the most truly religious film I have ever seen." Derek Hill, *The Observer*.

Peace Women

Shows the courage and determination of Betty Williams; Catholic housewife and Mother, who decided after long years of violence in embattled Northern Ireland to stand up and do something about it. She, with Mairead Corrigan, shared the leadership of "Peace People", which was devoted to non violence. Their efforts have been praised by many (they won the Nobel Peace Prize) yet, there are those who condemn their efforts for a peaceful solution to the complicated civil/religious war. Produced by CBC News. 1977.

*For W.P.A. Video's, see page 21.

Eight Minutes to Midnight

This is a documentary portrait of pediatrician, author and nuclear activist, Dr. Helen Caldicott. It captures both her passion as a tireless advocate and her special ability to communicate as a physician the way radiation affects our bodies and will continue to affect our children and future generations.

The War Game

Controversial film by Peter Watkins in which an imaginary nuclear attack on Britain is treated in a documentary style, using amateur actors and hand-held cameras. First we see evacuees arriving in Kent, and other preparations, then the terrible effects of a nuclear explosion, including the fire-storm; then the aftermath—the destruction, the attempts to cope with casualties, the identification and disposal of the dead, the effects of radiation and so on; and finally the situation a month later, with serious food and water shortage, breakdown of essential services, illness and general collapse of morale. 1965.

Short Film Programme:

Winter Soldier Investigations (First Marine Division)

In Vietnam many atrocities are alleged to have been committed by U.S. troops. Investigations have been initiated by American soldiers themselves, and this film shows the start of one such voluntary investigation by men of the First Marine Division.

The Hole.

Prize-winning cartoon by John Hubley, voices improvised by Dizzie Gillespie and George Matthews. Two construction men argue about the possibility of accidents, while working in a hole in the road; a crane carried a massive weight over their heads. What if a mole should eat through a vital cable and start a chain of events leading to a nuclear war?

Boom.

This animated film was jointly produced by the United Nations and the Prague Documentary Films Studio. It takes a humorous look at a grim subject: the arms race which dominates the budget of so many nations around the world. Like the film "Attention" it shows the development of weapons through the ages but then it concentrates on the present situation where an uneasy balance exists.

Picadon.

This Japanese animated film is about the bombing of Hiroshima in August 1945. The word Picadon in Japanese refers to the effect of the atomic explosion—first the flash of bright light, then the sound. The film shows ordinary people going about their business, eating breakfast, children going to school, men to work. Then the sound of the bombers, the sirens sounding, the explosion and the devastating aftermath. The final scenes, which are very shocking, make the film unsuitable for younger children.



Pretend You'll Survive.

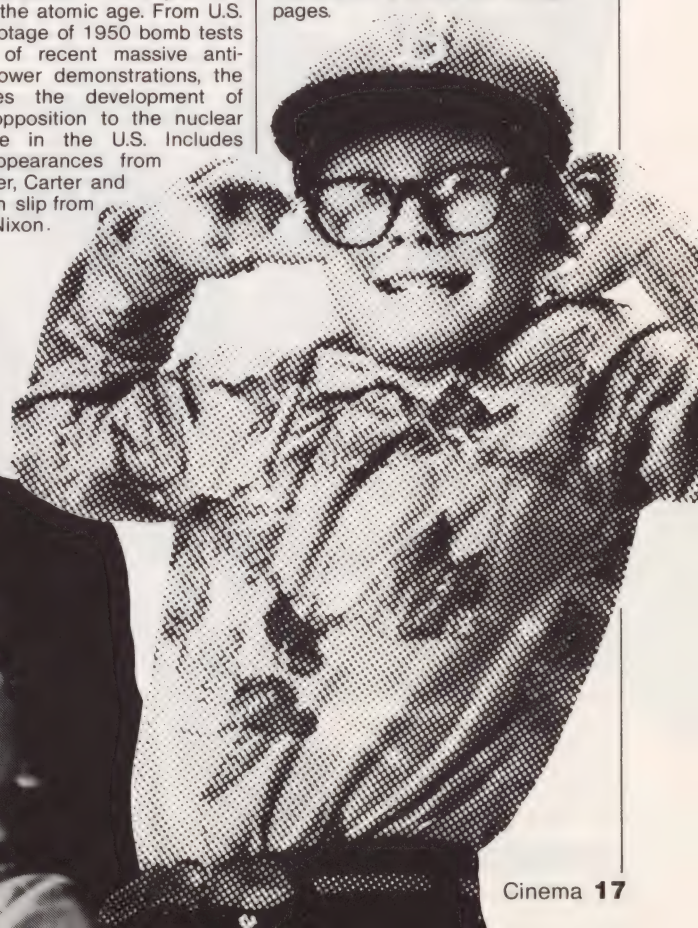
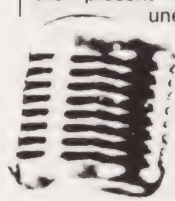
An animated film which tells the story of one woman and her nightmares. It suggests there are links between "peaceful" nuclear energy and the arms race and exposes the absurdity of civil defence in the face of the horrifying devastation that nuclear weapons would wreak. The film is packed with thought provoking images and is a good film for starting a discussion. Leeds Animation Workshop. 1981.

Save the Planet.

A fast-paced montage film history of the atomic age. From U.S. archive footage of 1950 bomb tests to shots of recent massive anti-nuclear power demonstrations, the film traces the development of growing opposition to the nuclear programme in the U.S. Includes cameo appearances from Eisenhower, Carter and a Freudian slip from Richard Nixon.



The Cinema Tent has always been the favourite haunt of festival film-buffs and insomniacs alike and this year's programme should prove to be just as popular. One new attraction is the selection of films being screened in conjunction with C.N.D. and W.P.A. (this page). During the intermissions there are slide shows, music and refreshments. For screening times, see listings pages.





WELCOME TO THE THEATRE AREA 1983! As you can see we have moved to a new field this year (Site Plan Ref: 1). There are many huge signs to direct you; so be sure to come and find us as this year we have even more on offer for you to enjoy! More than 60 different groups will be performing over 200 shows in the Theatre Marquee, The Theatre Area and all over the site! Times for performances in the marquee and on the out-door stage can be found on the listings pages. Other performances are listed on this page. As these are of a more spontaneous nature, we are unable to give times. Up-to-date information can be found on the Theatre noticeboards and by listening to stage announcements.

Ghurkas' Evolutionary Tendency; Jennings Incontinental with 'From our own correspondent' and 'Sing-a-long-a-Sourbutts'; **Skuldugary**, masters of instant circus; **Prana** with chanting and drama; **Zane Trow** with his CND street theatre; **Unicorn Theatre**; and **The European Theatre of War** with 'Women in White'.

Performances:
The Rubbish Band; The Fallout Marching Band with their marching music and their new show 'The Elemental Express'; **Ian Hinchliffe** again; **Bob and Bob Jobbins** with 'Bycho'; 'The Opening Ceremony' and 'The All Steel Cycling Monotheatre'; **Jamie Burns McGruther** with his wonderfully idiotic poetry;

Tim Bat, juggler extraordinaire; **Professor Panick** with his wonderful Panick Puppets; **Zippo and Co.** with 'Madcap Cabaret'; **Four Minute Wonder** with feminist peace drama; **Exeter CND** with 'The Chess Game'; **Brides Against the Bomb; The Amazing Mendizies** with yet more amazing juggling; **Riff Raff Poets; Harry Trubshaw's Chums** with their own inimitable humour;

Workshops:
Butterfingers—Juggling;
Blackguard Martial Arts;
Ekome—drumming and dancing;
Original Mixture—clowning and juggling;
Rowson—S.O.S. Holy Moonbox, structure and ritual;
Theatre of Rainbows—clowning.

Pyromania!

Freeform invite you to join in the preparation of a fire and pyrotechnic display for **Sunday** night. Throughout the three days of the Festival they will be building and decorating a facade and images for a fireshow to celebrate the struggle for peace.

Theatre Marquee

Captain J. J. Waller, strongman extraordinaire and **Paul Davies** of R.P.M. fame will be compering our theatre marquee shows over the three days, aided and abetted on Friday by **Ken Ellis** and his amazing performing dog. Among old favourites who have performed at the Festival before they will be presenting **Tim Bat**, one of the best jugglers in the world, the **Greatest Show on Legs** with more bizarre humour in their new show, **Ekome Arts** drumming and dancing so amazingly, **Chris de Piss** with **Nomads and Fools**, **Zippo and Company** and the ever-popular **Attic Theatre**.

New faces include the **Amazing Mendizies** with juggling and unicycling, **Podorovsky**, **Terry McDonald** and **Ronnie Golden** from the **Comedy Store** and **Sensible Footwear** a lively new feminist group who prove that feminism can be fun.

M.A.N.A., Musicians Against Nuclear Arms will be providing light musical interludes, as will **John Perkins'** group with sitar, tabla and tanpura, the **Higher Rockers** a good local band specialising in 50's Rock 'n Roll and the 'fab accapella' group the **Pandu Reds**.

Joolz and Slade the Leveller and **Seething Wells** are among the poets present and there are many other shows to amaze and delight you in the marquee from around 11.30 each morning until three or so the next morning. We have a special star for each night on top of the many others—on Friday we are delighted to welcome back **Kevin Turvey** who was such a success last year. He is bring his friend **Neil** from the **Young Ones** television programme and their show tentatively scheduled for 8.40 p.m. is not to be missed.



On Saturday we have the amazing **Flying Pickets**, whose Accapella-style singing is truly incredible. And on Sunday night last thing (well hopefully at 2.30 on Monday morning if the timetable is not running too late) we welcome back **Attila the Stockbroker**, a ranting anarchist poet who went down a bomb last year.



Theatre Area

The outside stage in the theatre area will operate from approximately 11.30 in the morning until well after dark. The **Raging Id** will perform their trilogy 'Ubu Alles' made up of 'Ubu in Gloucestershire' on the Friday night, 'Ubu Galacticum' on the Saturday and 'Ubu's Last Stand on the Planet of the Women' on Sunday, and there will be many other performers each day including **The Rubbish Band**, **Continuum**, **Dave Stephens**, **Ian Hinchliffe**, **Rainbow Chasers**, **Jamie Burns McGruther** and **Edgar Allen Poet**.

There will be workshops in juggling, clowning, mime, ritual, martial arts, drumming and dancing. Come and join in. Participation is an important part of this Festival. don't just be an audience. The more you join in the better the Festival will be. **Freeform** invite you to join in the preparation of a fire and pyrotechnics display for the Sunday night.

There will also be endless shows all days on the grass in the theatre field and all around site. **The Fall-Out Marching Band** will have you marching and watching their new show 'The Elemental Express'. **Professor Panick** who public-spiritedly took his Panick Puppets around the bogs last year in an effort to cheer them up is with us again, as are **Bob and Bob Jobbins**, **European Theatre of War**, **Four Minute Wonder**, **Brides Against the Bomb**, **Riff Raff Poets**, **Harry Trubshaw's Chums**, **The Ghurkhas' Evolutionary Tendency**, **Jennings Incontinental**, **Skuldugary**, **Zane Trow**, **Exeter CND**, **Prana**, and **Unicorn Theatre** among many others.

Tucked away behind the trees close to the main stage is a world created purely for the enjoyment of the thousands of children expected at this year's festival. Parents, you'll never find it so easy to get them to bed, they'll be exhausted. There is an adventure playground crammed with wonderful structures, swings, climbing frames, sandpits, a mini fortress and ship, and for the more adventurous an ariel runway. There's also an under fives tent, run by Stepping Stones Playgroup, with painting, loads of toys and theatre performances. For those who like to create and make a mess of themselves, there's a workshop marquee with enough materials to build a life size model of the Titanic.

Throughout the three days there are performances and workshops from a multitude of theatre groups including puppet shows, juggling, tight rope walking, clowning and music. This year we are having a "musical happening", on the

Theatre of Rainbows:

Kids show and workshops in the arts of Tightrope Walking and Juggling. It's easy when you know how!

Skulduggery:

Kid's show and workshops involving sculptural pieces. Come and try your hand at welding bicycle wheels into C.N.D. symbols for the kids to roll around the site!

Airspace Touring and Bristol Airspace:

Inflatables! Possibly the most popular feature of the Children's World. Big, Bouncy and Colourful.

Trapnell's Donkeys:

Owners of the Donkey Derby champion and stars of the 1971 Horse of the Year Show! Twelve donkeys giving free rides throughout the festival.

Dymchurch Miniature Railway:

Free rides throughout the festival on the miniature steam train. The kids never stop talking about it.

Bristol Playbus:

Colourful Double Decker packed with things to amuse the children. Puppet Shows, Craft Workshops and Street Theatre.

Blooming Arts:

Oxford group specializing in Theatre, Dance, General Loonacy, Workshops and Participation.

Sandy's Bouncing Bunny Show:

A must for the under fives!

Lost Children:

Lost children will be cared for in the **Lost Childrens Tent**, but only until 8 pm each evening when they will be taken to the **Welfare office**, (Site Plan Ref: W). Parents are asked to come and find their strayed offspring before this time.

The childrens world takes a lot of supervising and **ANY OFFERS OF HELP WILL BE GRATEFULLY RECEIVED**, even if it's only a couple of hours each day.

last day, so kids, bring along your instruments or make one in the workshop tent. The Bristol Playbus is on the children's site providing it's self-contained play and entertainment in the colourful double decker.



Natural Magic:

Playleaders in costume working with kids on the structures etc. Witch and Wizard Wanderings! An eccentric witch and loony wizard involve children in their magical rivalry. Walkabout Puppet Box! Puppets singing rock 'n' roll, and children's songs. Instant Pop Group Workshop! Songs and games for the under-5s with plenty of musical participation.

Circles Theatre Company:

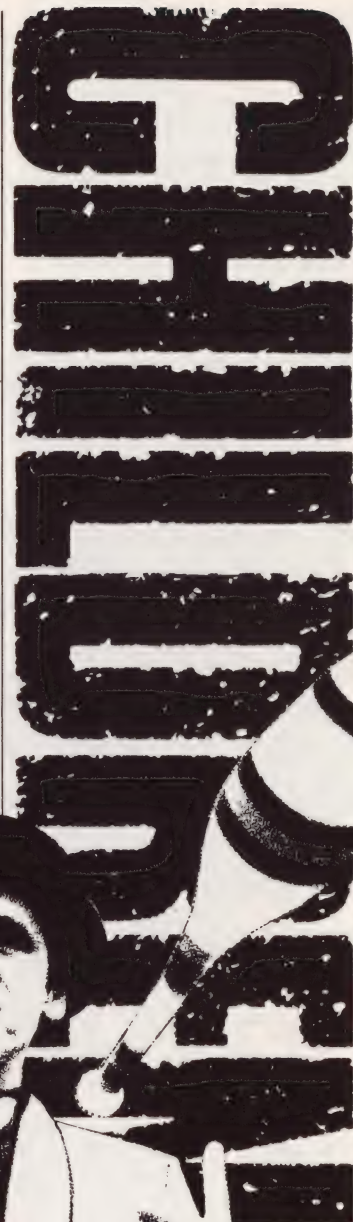
A one hour family show featuring Dance, Juggling, Music, Mime, Fire Eating and Illusion! Always very popular.

Original Mixture:

A colourful children's show incorporating Juggling, Stilt-Walking and Unicycling!



For those with an excess of energy, bounce it away on the many inflatables provided by Bristol Airspace and Airspace Touring, and as if this all wasn't enough, there are free rides all day on a miniature steam railway and Trapnell's donkeys.



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WORKSHOPS

West Region CND has organised workshops for the Festival on many aspects of the Peace Movement. They are informal "find out more, find out what you can do to help" sessions held in the West Region CND Tents (Site Plan Ref: 5). There are two

Advertisement:

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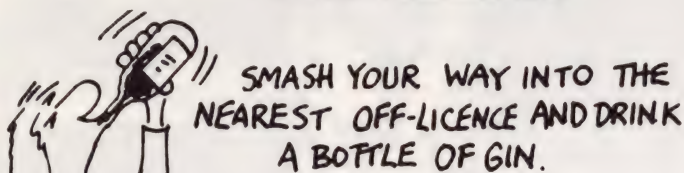
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parallel workshops to choose from each morning and afternoon:-

Friday 17th:

11 a.m.-1 p.m.

Tent 1: What is C.N.D. doing?

Tent 2: What can we do about Cruise?

3 p.m.-5 p.m.

Tent 1: The Freeze Campaign

Tent 2: END (European Nuclear Disarmament)

Saturday 18th:

11 a.m.-1 p.m.

Tent 1: Campaign against Sea Dumping.

Tent 2: CAAT (Campaign against the Arms Trade)

3 p.m.-5 p.m.

Tent 1: NVDA (Non-Violent Direct Action).

Tent 2: The psychology of the arms race.

Sunday 19th:

11 a.m.-1 p.m.

Tent 1: FINC (Firms involved in nuclear contracts).

Tent 2: Nuclear power and Sizewell 'B'.

3 p.m.-5 p.m.

Tent 1: Medical campaign against nuclear weapons.

Tent 2: Comiso Peace Camp against Cruise.

In addition to the above workshops, C.N.D. are presenting a complete season of films in the Cinema Tent (see page 17) and are introducing the following speakers on the main stage:-

BRUCE KENT: General Secretary of National CND.

JOAN RUDDOCK: Elected Chairperson of National CND for 1982 and 1983.

DAN PLESCH: Joint West Region CND Organiser.

REBECCA JOHNSON: Greenham Common Peace Camp.

For times; please turn to the listings pages.

Help! Our Kremlin Gold hasn't arrived!

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National C.N.D. sales can be found at the top of the Market Area.

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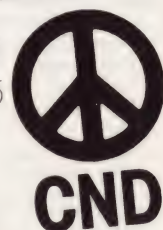
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Come and visit the Women's Peace Movement in our two marquees devoted to Women and Peace. (Site Plan Ref: 6). The marquees are organized by the Women's Peace Alliance (WPA) and offer a full three day's entertainment, discussion and exhibitions.

The WPA was formed in December 1981. It is an umbrella organisation for all women's peace groups and individual women.

WPA exists to promote peace in all its aspects, enabling women to support each other's initiatives for disarmament and the prevention of war. A growing number of women realise the need to act in their own way to prevent the threat of nuclear war. They are joining long established groups and forming new ones. They have different political perspectives and different ways of working, so there is a demand for communication between them, in order to avoid duplication and gain strength from a genuine exchange of ideas and common pool of resources.



All the women and women's peace groups within the Alliance have a variety of strategies for achieving these objectives and the Alliance is a network through which they can communicate with each other.

Large Marquee

Greenham Common:

A major exhibition of photographs portraying many aspects of the Peace Camp that has inspired, bemused and shocked a continent.

Literature:

Enough reading matter to fill a missile silo! Posters, leaflets and magazines on the Women's Peace Movement.

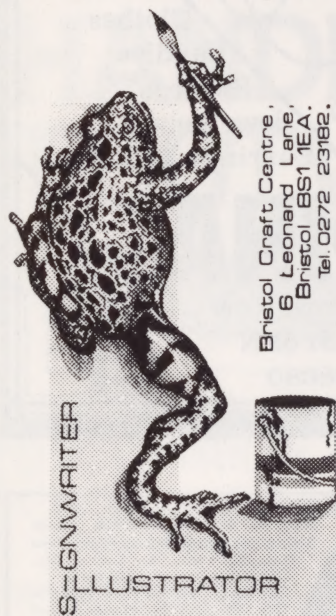
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Small Marquee

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Fay Weldon:

After leaving university with a degree in economics and psychology, Weldon had no success with novel writing, and embarked instead on a career as an advertising copywriter. This turned out to be unexpectedly successful, and culminated in her slogan 'Go to work on an egg.' Her literary career finally took off in the late 1960s with the publication of 'The Fat Woman's Joke'. Acclaim and further novels followed, including 'Female Friends', 'Remember Me', 'Praxis', shortlisted for the 1979 Booker Prize, 'Puffball' and 'The President's Child'. Her first collection of short stories, 'Watching Me Watching You', was published in 1981.

Video:

A really good selection of the latest video's on Women and Peace. Titles include: **IS IT ME YOU WANT TO KILL?** **TALKING ON THE BOMB:** **CRITICAL MASS:** **GREENHAM, FOR LIFE'S SAKE LET'S FIGHT:** **PRETENT YOU'LL SURVIVE:** (Two films; 'The Walk' and 'Peace Women' are being screened each evening in the Cinema Tent. For details, please turn to page 17).

Plus:

Sister 7, Musicians, Poets and much, much more!

Further information can be obtained from:

**Women's Peace Alliance,
c/o Peace News,
Box 240,
8 Elm Avenue,
Nottingham 3.**

Please check with the WPA noticeboard for times and further details.



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Crooks. (Holland) • Herbal Remedy
Peter and Gavin Livingstone • Mabsant
Flying Frets. (Chris Newman, John
Etheridge & Simon Mayor) • Merv Grist
Chucklefoot • Jon Bennis • Kooky Clown
Andrew Frank • Green Garter Morris
Gary & Jo's Ticklish Allsorts Show
Dr Bowser's Brown Bowel Oil Band
Juice of the Barley • John Alderslade
Capercaillie
Tony Slinger

Separate
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Programme

JULY 15 16 17 18

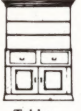
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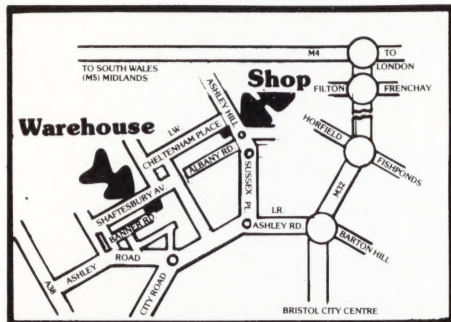
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Festivals

JAZZ - JULY 1, 2, 3

FRIDAY 1

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SATURDAY 2

Jan Garbarek Group with Eberhard Weber, Graham Collier plus 19 piece international orchestra including John Surman, Kenny Wheeler, Ted Curson, Manfred Schoos and Henry Lowther
Sunwind, Paul Rutherford Trio, Eddie Prevost Quartet, Focus On Sanity

SUNDAY 3

Oregon, Zila, Ekome and other major artistes to be announced

FOLK - JULY 8, 9, 10

Albion Dance Band
Bill Caddick and Band
Johnny Collins and Jim Mageean
Dead Sea Surfers
Elecampare
Vin Garbutt
Jumpleads
Keith Marsden

Rantan Mummers
Silly Wizard
Virgin City Blues Band
The Wilsons
Ian Woods
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(AUDIO) TDK DYNAMIC C90	89p each	£7.90 For 10
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